DOCUMENT RESUME

ED 423 485 CG 028 710

AUTHOR Dickens, Eva
TITLE Correlating Teenage Exposure to Rock/Rap Themes with Associated Behaviors and Thought Patterns.
PUB DATE 1998-08-24
NOTE 43p.; Master's Thesis, Salem-Teikyo University.
PUB TYPE Dissertations/Theses - Masters Theses (042) -- Tests/Questionnaires (160)
EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Adjustment (to Environment); *Behavior Problems; High School Students; High Schools; Personality Problems; Questionnaires; *Rock Music; *Rural Youth; Substance Abuse; Suicide
IDENTIFIERS Promiscuity; *Rap Music; Risk Taking Behavior; West Virginia

ABSTRACT

A concern to many interested in the development and growth of teenagers is a serious deterioration in the messages of some rock music. Rock music is considered a regenerative and revolutionary act by artists in the music industry--the energy center of a new culture. The psychological impact and meaning of rock music for adolescents is addressed as a joint function of the type of music and the social context in which it is heard. Research questions investigated were (1) Does rock/rap music have a measurable influence on teenagers? (2) Do adolescents who prefer this type of music have a higher incidence of negative behaviors? (3) Is high exposure to rock/rap music associated with high levels of involvement in the behavior and thought patterns advocated by the lyrics of rock/rap music? A review of literature, definitions, and assumptions are presented. Subjects were high school juniors and seniors from a rural area of West Virginia. Questionnaire data was analyzed by ANOVA. Results reveal an association between rock/rap music and suicide ideation, sexual permissiveness, and drug/alcohol abuse. Four recommendations are presented. The questionnaire is appended. (Contains 28 references.) (EMK)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

CG

ED 423 485

CORRELATING TEENAGE EXPOSURE TO ROCK/RAP THEMES WITH ASSOCIATED BEHAVIORS AND THOUGHT PATTERNS

A Thesis

Presented to

The Faculty of the Master of Arts Degree Program

Salem-Teikyo University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts in Education

---

by

Eva Dickens

August 24, 1998

CG028710

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

E. Dickens

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC).

Salem-Teikyo University

Salem, West Virginia

This thesis submitted by Eva Jean Dickens has been approved meeting the research requirements for the Master of Arts Degree.

9/3/98 — Gary S. McAllister — Thesis Committee Chair
Date
Gary S. McAllister, Professor of Education
Salem-Teikyo University, Salem, West Virginia

9/3/98 — John F. Curran
Date
Dr. John Curran, Professor of Mathematics
Salem-Teikyo University, Salem, West Virginia

9/8/98 — Harry C. Hartman
Date
Harry Hartman, Associate Professor of Physical Education and Sport, Salem-Teikyo University, Salem, West Virginia

TABLE OF CONTENTS

List of Tables.....iii

Chapter I Introduction.....1

Research Question.....2
Purpose of the Study.....2
Significance of the Study.....3
Limitations of the Study.....4
Assumptions.....4

Chapter II Review of Related Literature.....5

Adolescence: A Time of Turmoil.....5
An Historical Overview.....6
What Research Says.....13
Influence of the Media 19

Chapter III Methods and Procedures.....22

The Population.....22
Statement of the Hypothesis.....22
Instrumentation.....23
Data Collection Protocol.....24
Data Analysis.....24

Chapter IV Data Analysis and Discussion.....25

Data Analysis.....25
Discussion of Results.....29

Chapter V Summary, Conclusions, and Recommendations.....31

Summary of the Research.....31
Conclusions.....32
Recommendations.....33

Appendix.....35

References.....37

LIST OF TABLES AND FIGURES

Table 1 Means and Standard Deviations.....26

Figure 1 Interaction Between Gender and Survey Factors.....27

Table 2 Correlations Between Subscales.....28

Table 3 ANOVA.....29

CHAPTER ONE

INTRODUCTION

Teachers and others who work with teenagers are constantly reminded that music plays an important role in learning and the communication of culture. Children learn from the role models that they see and hear. Most parents are concerned about what their children see and hear; however as a child grows older, parents pay less attention to the music and videos that hold their children's interest according to the Psychiatry Star Team, writing for the American Academy of Child and Adolescent Psychiatry (1996).

Music is often a major part of a teenager's world. It is quite common for teenagers to get pleasure from keeping adults out and causing them some distress (Psychiatry Star Team, 1996). It is suggested that adolescents who prefer heavy metal and rap music have a higher incidence of below average grades, behavior problems, sexual activity, drug and alcohol use and arrests when compared to those who preferred other types of music (Took and Weiss, 1994).

A concern to many interested in the development and growth of teenagers is a serious deterioration in the messages of some rock music (Psychiatry Star Team, 1996). Despite the public concern about the effects of rock/rap music on adolescents, little research has been done (Took and Weiss, 1994). The psychological impact and meaning of rock music for adolescents needs to be addressed as a joint function of the type of music and the social context in which it is heard.

Rock music is considered a regenerative (sic) and revolutionary act by artists in the music industry. Rock is more than music; it is the energy center of a new culture. It has always been a union of diverse types of music. Collectively the music tends to

emphasize the musical properties of a song which allow for the expression of values and concerns. Top 40 music, through its strong beat, makes it ideal for demonstrating physical and sexual abilities. Hard rock or heavy metal represents a loud amplification and rebellious spirit relating the importance of power and control. Soft rock or ballads is contemplative with tales of loneliness and frustration. The words of most rap music are recited and describe the violence of gang life (Thompson and Larson, 1994). The union of these diverse characteristics helps form the theme of popular rock music. The lyrics in rock/rap music challenge restrictive middle class values, especially those dealing with sexual connotations, drug and/or alcohol abuse, sexual promiscuity and suicidal ideation.

Research Question

Does rock/rap music have a measurable influence on teenagers? Do adolescents who prefer this type of music have a higher incidence of negative behaviors? Is high exposure to rock/rap music associated with high levels of involvement in the behavior and thought patterns advocated by the lyrics of Rock/Rap music?

Purpose of the Study

The purpose of this study is to investigate selected themes of rock/rap music which may or may not influence teenagers in today's society. The following themes are prominent:

(A) advocating and glamorizing the abuse of drugs and alcohol

(B) explicit lyrics presenting suicide as an "alternative" or "solution"

(C) sexual connotations that focus on sexual promiscuity among young adults

Significance of the Study

The reasons for the heavy scrutiny of rock music are numerous. Besides the basic theme of the lyrics, the appearance of the musicians, the loud and powerful style of the music and the theatrics of the live performances all contribute to the heavy scrutiny of some of the music. The rap songs suggest extreme rebellion, violence, substance abuse, sexual promiscuity and perversion.

Perhaps the most damaging of all these distortions involves simply the glorification of sexual adventurism and the focus on pleasure as an end in itself. This theme as exploited in the music industry devotes nearly all of its energies to the endless celebration of the raw power of lust (Medved, 1992).

Definition of Terms

Themes in lyrics of Rock/Rap Music:

(A) advocating and glamorizing the abuse of drugs and alcohol

(B) explicit lyrics presenting suicide as an "alternative" or "solution"

(C) sexual connotations that focus on sexual promiscuity among young adults

Factors: the behavior and thought patterns advocated in Rock/Rap lyrics

A. Drug and alcohol abuse
B. Suicidal thoughts
C. Sexual promiscuity

Gangsta the slang term used to identify African-American singers/rappers

Liner the text on a phonograph record or CD cover or liner

Regenerative giving a new and better life and spirit to; to grow again; rebirth.

Survey A 20-item questionnaire divided into four 5-item subtests. (See Appendix)

Variables: An individual subject's Level of Involvement with rock/Rap music and with each of the identified factors as measured by corresponding subtest.

R/R: the number of *agree* responses on the Rock/Rap Subtest.
SI: the number of *agree* responses on the Suicide Ideation Subtest.
DA: the number of *agree* responses on the Drug/Alcohol Abuse Subtest.
SP: the number of *agree* responses on the Sexual Promiscuity Subtest.

Limitations of the Study

One of the difficulties with this study is that the subjects are not representative of the general population of high school students. The subjects being studied are all of one race and all live in a very small, rural area. The study is further limited because it does not differentiate between types of rock/rap music and does not consider the possibility that where and with whom the the listening takes place influences how adolescents experience this music.

Assumptions

1. The sample is typical of high school students in rural areas.
2. The sample is adequate in size.
3. The survey instrument is valid.
4. The time frame is adequate.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Adolescence: A Time of Turmoil

Adolescent turmoil is a real and often frightening experience for the person involved. The feelings of being unloved or unattractive and not being accepted can be overwhelming to the sensitive adolescent who is struggling to understand all of the changes taking place in his/her life.

It is estimated that teens suffer three times as much stress today as they did fifteen years ago (Kaplan 1993). Many teens try to balance schoolwork with part-time jobs, dating, and other activities. Today's teens deal with violence, sexual permissiveness, chemical abuse, and AIDS as well as other sexually transmitted diseases (Took, Weiss 1994).

Other factors may include a more disturbed family history (e.g., more parental substance abuse, marital unhappiness, and parental arrests) (Strouse, Long, Burkel-Rothfuss 1995). With all this, teens lack the experience and the coping and problem-solving skills that would help them make good decisions about handling these stresses. Unsatisfactory conditions promote an effective need for youthful members to select music that enables them to escape into a fantasy world. Due to their emotional vulnerability, their minds are often more receptive to the lyrics

Young people are only partially aware of the many expectations facing them on the way to maturity. Teens are very open to peer pressure (Kaplan 1993). Their self-centeredness becomes life-threatening when mixed with violence, disease, and drugs. This phase of a young person's life upsets regular behavior in many ways. The familiar habits of thinking and acting are either no longer available or suddenly do not work well. A

problem at school used to mean asking Mom or Dad to call the teacher for a solution. No longer is this a face saving alternative. The adolescent turns more to the peer group for solutions. A peer group will offer a sense of belonging, acceptance and approval. Unfortunately, teens want so much to appear mature and in control that they work very hard to cover up their mistakes. Rarely do they ask adults for help (Kaplan 1993).

Many factors contribute to adolescents' tendency to give in to peer pressure (Lewis 1994). With uncertain identity and sense of personal worth, young people seek reassurance from going along with the crowd. For all adolescents' concern with personality and being themselves, young people usually remain uncertain about their own priorities, goals, abilities, interests, feelings, and temperaments(Kaplan 1993). Young people usually resist standing apart from group expectations.

Teens like to be with people their own age who have similar likes and dislikes, who share a sense of belonging and with whom they have fun. Peer pressure makes a large impact on important attitudes and decisions that can affect a teenager's life. Many teens feel they must give in to the emotional pressures to buy drugs or alcohol, have sex, or even to survive in an unfriendly world.They deeply fear they will not be good enough, smart enough, or attractive enough to be successful in a threatening, unpredictable world.

An Historical Overview

Long hair, love beads, purple satin pants, screaming electric guitars, and thumping drums; a parents' nightmare or symbols of our age? All of these images come from the world of rock and roll, American's most explosive music. For teenagers everywhere, rock and roll has been a music of liberation, the expression of their frustrations and dreams (Carlin 1998).

Rock and Roll is uniquely American. It grew out of the relationship between America's two largest communities, black and white. From black America came the rhythm; from white America the musical form (Carlin 1988). Rock and Roll is a unique tribute to integration.

From the black and white cultures came the musical seeds of rock. From black culture came the blues, an intensely personal music that expressed the loneliness and depression of many blacks. From the white culture came the up-temp dance numbers, the happy-go-lucky songs of America on the move (Carlin 1988).Rock appeals to strong emotions. Rock and roll is dynamic.

The roots of rock and roll are deep and widespread. They are found in the work song of the Southern black, the twangy warbling of Texas swing or in pure Nashville country. rock and roll prototypes are everywhere. Every geographic locale, every ethnic influence is represented. Rock and roll is a unique American form (Fornatale 1987).

In the beginning, rock and roll was perceived as a threat to the established order, and of course that is exactly what it was. Sometimes explicitly, sometimes implicitly, rock and roll tested limits and challenged authority (Fornatale 1987). Rock and roll questioned previously unshakable attitudes and undermined fundamental assumptions about sex, religion, politics, even life itself. Above all else, and perhaps most importantly, rock and roll was fun - pure, simple, unadulterated fun (Fornatale 1987).

Early rock was a dance music that emphasized a hard driving rhythm over lyrics. Rock borrowed the energy and rollicking bass of boogie while drawing on the smoothness and rhythm of the lyrics (Carlin 1988).

Another driving influence in the development of rock and roll was the rockabilly type of music (Carlin 1988). Rockabilly combines the energy of rock with the sound of

country music (Carlin 1988). The early stars of rockabilly created a sound defined by a booming guitar, bass, and a regular beat (Carlin 1988). Rockabilly was rebellious music. The musicians created their own culture with its own language, dress, and style. Rockabilly was a young rebellion against the stifling atmosphere of the South (Carlin 1988).

Elvis Presley was clearly one of the most pivotal figures in the history of rock and roll music and popular culture. (Fornatale 1987). His emergence in the mid-fifties struck like lightning. He raised eyebrows, he raised temperatures, and he raised awareness of rock and roll to greater and greater heights. Part of it was the way he looked: the long sideburns, the duck tail haircut, the piercing bedroom eyes, and the perpetual sneer. Part of it was the way he moved onstage: totally uninhibited, body quivering, hips swiveling to the steady beat of the music (Fornatale 1987).

Elvis was literally all over the stage, crawling on all fours, taking leaps, dropping to his knees, or doing splits. He took a cool, defiant attitude as he came up to the mike. He would sneer at the crowd as if he didn't care how they reacted to him or his music. Then he would slowly grind his hips, as if he were seducing his guitar. Before he ever began to sing the crowd had gone wild (Carlin 1988). It was his combination of anger and energy that made the vocals so powerful. The simple truth is that in the beginning, Elvis Presley was rock and roll (Fornatale 1987). He was a figure head - the front man for this new mode of music and behavior (Carlin 1988).

Another seminal figure in the birth of rock and roll was Little Richard. He sang in a controversial, revolutionary way. In that regard, he established the formula for legions of rock and roll song writers and performers who came after him. He understood intuitively that part of rock's appeal had nothing to do with traditional song lyrics and sentiments.

The energy and vitality of the performance were far more important than the words (Fornatale 1987).

With his maniacal screaming vocals and urgent sensuality Richard was thought to be too aggressively sexual and threatening. In his music and performances, in sound and in style, Richard laid the ground work for such diverse groups as the Beatles as well as Prince and The Revolution (Carlin 1988).

The conventional wisdom is that rock and roll fell on hard times in the late fifties and early sixties (Fornatale 1987). Nonetheless, there were good things going on all over the place. Fabulous husband and wife songwriting teams were cranking out nonstop hits. The so-called "girl groups" were proving that rock and roll was not exclusively a man's world (Fornatale 1987). These women left an indelible mark on rock and roll. On record and on stage, they celebrated the basics of teenage existence - youth, good times, sexual awakening, heartbreak, and most of all, boy friends (Fornatale 1987).Some of the best include: The Supremes, the Angels, Martha and the Vandellas and the Shangri-Las.

In 12964, four young men from Liverpool, England changed the direction of rock music. The group was called the Beatles and the songs that they wrote, the sounds that they created, even the way they wore their hair, changed the direction of American culture (Carlin 1988).

The Beatles were more than Elvis times four (Fornatale 1987). They captured the imagination and uplifted the human spirit more spectacularly than any other single entity in the history of mass entertainment. With their musical gifts, engaging manner, sharp wit, and sense of humor, the Beatles' myth and stature grew to larger and larger proportions throughout the sixties.(Fornatale 1987).

One of the bands born in the shadow of the Beatles was the Rolling Stones. They defied all of the odds makers and prognosticators to lay claim to the title: World's Greatest Rock and Roll Band (Fornatale 1987). The Stones played devils advocate to the sainted Beatles. Their brand of rock and roll was always a bit blacker, a bit bluer, and had more of a jagged edge to it (Fornatale 1987). Their tours, television appearances, and "bad boy" publicity paved the way for greater acceptance. This publicity gave the Stones their distinctive persona: surly, unkempt,uncooperative. The group cultivated that image, encouraged it, and went to great lengths to project and protect it (Carlin 1988). The music is a gutsy, guitar-based, blues-drenched raunch and roll. Then there is the legendary Mick Jagger persona - the pouting, prancing, posturing prototype for every young vocalist who dares to dream about becoming a lead singer in a rock and roll band (Fornatale 1987).

The Beatles' and Stones' invasion heralded a new age in American music. The resulting impact was double-edged. On the one hand, they revitalized slumping record sales; however, on the other hand, few old line rock and rollers were able to compete with this British onslaught (Fornatale 1987). Slowly but surely, American musicians rebounded. They adopted and reassimilated what was theirs to begin with - rock and roll. In addition, a new generation of young people who were raised on rock and roll inspired by the Beatles, and influenced by every conceivable strain of music started infiltrating the ranks of the American music scene. The result was a tremendous infusion of new blood into the music business and an incredibly exciting time for American rock and roll (Fornatale 1987).

Another major American offensive against the British invasion was the whole folk rock phenomenon (Fornatale 1987). Folk rock is simply the marriage of traditional folk music and American rock and roll. The folk singers' message was simple: music could

change the world (Carlin 1988). Folk rock provided the means to make powerful statements and send meaningful messages to a larger audience. Fork music is a treasure trove of diversity: everything from English and Scottish ballads to Black spirituals and work songs (Fornatale 1987).

The prototypical American folk singer was Woody Guthrie (Fornatale 1987). Woody incorporated observations about things he'd seen and people he'd met into his music. His writing was political, used as a form of protest and social comment.

In a category by himself is Bob Dylan. Dylan was more than a musician; he was the voice of a generation (Carlin 1988). With his scruffy appearance and unconventional singing style, he wrote and sang songs that addressed and articulated the hopes and fears of an entire segment of population (Fornatale 1987).

By the end of 1966, it was abundantly clear that rock and roll was taking on a larger and larger significance in the lives of American young people. The civil rights movement, anti-Viet Nam War sentiment, free speech, the sexual revolution - all of these causes found their anthems in the rhythms and rhetoric of rock (Fornatale 1987). From the Beatles on down, rock and roll whipped itself into a frenzy of creative experimentation. Rock merged, fused, enmeshed itself with every conceivable form (Fornatale 1987).

Rock was serious business. Everywhere there was experimentation and high hopes for the future. The music incorporated feedback, loud amplification, synthesizers, Indian influences, and flashy, colorful light shows - all in an effort to recreate or enhance the disorientation of the drug experience (Fornatale 1987).

One of the most amazing sojourns for any band in the history of rock and roll began in San Francisco in 1965 by the Grateful Dead (Fornatale 1987). The Dead was an

influential and consistent presence in rock and roll development. Their music continues to rely heavily on spontaneity and improvisation. Through the 1970's the Dead combined folk, Jazz, and rock influences to produce a variety of records (Carlin 1988). The Grateful Dead came to symbolize a set of counter-cultural values that extended far beyond the group's somewhat eccentric approach to the rock music idiom (Lane 1990). For many fans, their loyalty to the group approached near religions status. In 1990 this subculture still appropriated the symbols and rituals associated with the 1960's: youth counterculture, e.g., long hair, clothes, music, dance, hallucinogenic drugs, etc.(Lane 1990). The genesis of this new ideology centered around the restlessness of the youth and the desire to experience anything new, different, off-beat, and anti-establishment. Music was a major symbol of these alternative subcultures.

Ritualistic behaviors are manifested via the sharing of drugs, especially marijuana, and the dance, which is inextricably tied to the music. Traditional American music forms such as country, folk, blues, gospel, and blue grass provide the basic roots for the music known as rock and roll.

The rock and roll years of 1955 to 1969 in the United States brought new standards to popular music (Carlin 1988). Lyrically, melodically, and instrumentally, rock music was more complex and interesting than any music that had priced it. The seventies began with promise but was filled with chaos. The music was a kaleidoscope of different sounds, styles, and techniques - all wrapped up directly or indirectly in the social format of the times (Fornatale 1987).

Toward the end of the seventies the fan of rock changed. This was due in part to the economic problems facing the industry. The glory days appeared to be over and rock and roll entered the eighties in a state of confusion and turmoil.

Throughout the eighties and into the nineties, rock has been and continues to be as mercurial, energetic and unpredictable as ever (Fornatale 1987). The mosaic continues to change and grow, to weather tragedy and adversity, to march confidently into the future.

What Research Says

Many changes have taken place in the music industry. The lyrics have become more explicit in their reference to sex, violence and substance abuse (Took and Weiss, 1994). Along with this has come a surge of public concern about the effects of these lyrics (Took and Weiss, 1994).

Rock/rap music is one of the elements of popular entertainment to be analyzed as an important part of society and it is acknowledged to be a way for adolescents to express their emotions, values and attitudes (Webb, 1994). In reviewing the literature, an investigation of the studies or articles that dealt with the effect of rock/rap music on teenagers indicated that while research is being done and people are concerned, more research needs to be conducted considering the nature of the topic (Newman et al. 1990).

The literature suggests that music can create violence (Webb, 1994). The portrayals or descriptions of violence can intensify some people's violent urges. The gangsta rapper as a symbolic hero is perversely giving kids permission to rebel against all the rules of society (Webb, 1994). Research shows that hearing the same message over and over again does have an impact. People tend to become what they see, hear and think about (Webb, 1994).

Feminists have complained that contemporary rock is demeaning to women and have contended that it is insulting to the most basic notions of humanity (Medved, 1992). The music is filled with sexually explicit lyrics that more often than not promote violent hostility toward women.

Parents of adolescents, educators and mental health professionals have been concerned about the potential effects of the explicit lyrics in popular music (Newman et al. 1992). These lyrics quite possibly affect the attitudes and/or behaviors that lead to suicide and drug use. Even though teenagers may not understand the lyrics in most of their favorite rock music, the message is received on an emotional level (Strouse,et al. 1995).

Today's music offers gutter language and graphic images that tend to shock the sensitive listener. It is impossible to write about the music without violating traditional standards of decency (Medved, 1992). Defenders of today's music insists that it is a form of raunchy humor rather than a serious incitement to sexual violence but the message repeated endlessly to children offers a vision of life that is increasingly dark and degrading (Medved, 1992).

A defender and strong supporter of "freedom of expression" in rap music is Professor Henry Louis Gates, Jr., who heads the department of African-American Studies at Harvard, states that that the vivid lyrics and graphic messages actually exemplify a long and honorable ghetto tradition (Medved, 1992). Professor Gates compares the rap messages to Chaucer, Shakespeare, and Joyce. He insists that the gutter language actually amounts to an imaginative use of a metaphor (Medved, 1992).

By 1990, more than 30 rap and rock groups were extolling "the virtues of decriminalizing cannabis" (Scottsdale Progress Tribune, 1995). Pop culture is the underlying current driving increase in pot use among teenagers (Scottsdale Progress Tribune, 1995). Many major bands from country to rap to jazz are extolling the use of pot in their music, in their liner notes, and in their concerts (Scottsdale Progress Tribune, 1995).

With the advent of MTV (Music Television), an immensely popular new form of entertainment was spawned. Targeted at teenagers and containing more sex and violence than conventional television, the new rock/rap music video industry has attracted a notable group of critics. (Strouse, et al. 1995). The American Academy of Pediatrics, Women Against Pornography, The Parents' Music Resource Center, The National Parent Teacher Association and others have expressed concern about the possible deleterious effects of rock/rap music on youth (Strouse, et al. 1995).

Music can evoke strong emotions. The mood-altering effects of music make people more susceptible to behavioral and attitudinal changes. When music sets a receptive mood, the messages of the lyrics and visual images can have a potent impact. Rock music has always contained rebellious, antisocial and sexually provocative messages. It is music by and for young people (Strouse, et al. 1995).

Violence sells. Just ask gangsta rappers (Webb, 1994). The lyrics of most gangsta rap songs, which are recited, not sung, describe the violence of gang life. "The gangsta rapper has become what I would call a perverse hero," said Susan C. Olsen, a Temple psychologist. "This is tragic, because here you have somebody giving kids permission to rebel against all the rules people live by, telling them 'to be cool you've got to do the damage' (Webb, 1994).

Rock/rap music, an important influential communication source, provides adolescents with messages about death in society (Plopper and Ness, 1993). Suicide is the third leading cause of death in the 15 to 20-year old group (Newman, et al. 1990). While the rates have now leveled out, they are still up 200 percent over the past four decades. Teens tend to view life as an all or nothing proposition. Research shows that hearing the same message over and over again does have an impact (Newman, et al. 1990).

All Americans are adversely affected by the engine of popular culture. The message is repeated endlessly to children (and to the rest of society). The message offers a vision of life that is increasingly dark and degrading. To question the impact of these messages is not to suggest that the performers be stifled; it is to suggest that they be more aware of the impact and influence on society (Medved, 1992).

Research by Yee, Britten and Thomas found that adolescents who prefer rock/rap music were significantly more likely to favor drug and alcohol use, and were more likely to participate in premarital sex as well as have a significantly more negative attitude (Newman, et al. 1990).

Attempted suicides seem to be cries for help by adolescents who perceive their problems as insurmountable. In 1978 the US Bureau of Vital Statistics listed suicide as the third leading cause of death in the 15 to 20 year old age group (Newman, et al. 1990).

Educators and parents of adolescents have been concerned about the potential effects of the explicit lyrics in popular music on the attitudes and behaviors of teens (Newman, et al. 1990).

The basic themes of the more popular rock/rap groups are rebellion, violence, substance abuse, and sexual promiscuity (Took and Weiss, 1994). Some of the rap lyrics are simply "glorified graphic sex and violence as well as glamorized use of drugs and alcohol" (Took and Weiss, 1994). Lyrics of most gangsta rap songs describe the violence of gang life. The literature suggests that music can create violence. The portrayals and descriptions of violence can actually intensify some people's violent urges (Webb, 1994).

The music of the gangsta rapper seems to meet a need and to reach out to people who feel frustrated or alienated. The gangsta rapper tells them that society is cheating them and then tells them what to do about it. So it meets these people's needs for violence, for anger and for acting out (Webb, 1994).

While much of the literature indicates that teens who listen to music lyrics tend to have sex earlier, the connection only applies to teens who are most susceptible to the music's rebellious messages (Gilbert, 1996).

Rock music has always contained rebellious, antisocial, and sexually provocative messages. It is music by and for young people. However, when adolescents are exploring their emerging sexual awakenings, they are more vulnerable to the messages in the rock/rap lyrics (Strouse, et al. 1995).

The content of rock/rap music tends to be chauvinistic, violent, and laden with sexual images where women are presented as sex objects. The literature review suggests that most lyrics glorify graphic sex and violence and also glamorize the use of drugs and alcohol.

For some adolescents, much of the rock/rap music culture has been compared to a "new religion" (Took and Weiss, 1994). It is suggested that a high prevalence of violence, stealing, sexual activities and chemical dependency was present among rock/rap music fans. Although the literature stops short of suggesting a cause and effect relationship between listening to this music and destructive behavior, it suggests that it is at least a contributing factor (Took and Weiss, 1994).

In the study by Ness and Plopper teenage "coffin songs: (those ending with death of one or both teenage lovers) also have been analyzed from the framework of death as a form of adolescent rebellion (Plopper and Ness, 1993). Analysis of the relationship

described in death songs indicated that peer-romance was present in 30 percent of the songs. Death-related songs were substantially more popular that other songs reaching the Top 40 (Plopper and Ness, 1993).

In analyzing the death-related songs, behavioral and emotional responses to death were evident. These included committing suicide, leaving or staying away from home, crying, feeling lonely or sad, empty, angry and helpless. Through the lyrics adolescents are told that death is the ultimate price one pays for taking risks and living dangerously. Although death is not often glorified, it is sometimes portrayed as heroic. The message seems to be that death from natural causes does not deserve much attention (Plopper, Ness, 1993).

The literature review indicated that the teenager who preferred rock and rap music had a higher incidence of below average grades, behavioral problems, sexual activity, and drug and alcohol use.

Perhaps the most damaging of all involves the glorification of sexual adventurism and the focus on physical pleasure as an end in itself. The message is powerfully expressed in the music industry-a mighty industry of staggering global impact that devotes nearly all of its energies to the endless celebration of the raw power of lust (Medved, 1992).

The rising number of teenagers smoking marijuana is not driven by one seismic event, drug experts say, but a series of cultural tremors that tell teens smoking marijuana won't hurt them (Scottsdale Progress Tribune, 1995). Scores of popular musicians salute marijuana in the lyrics of their music. By 1990 more than 30 rap and rock groups extolling " the virtues of decriminalizing cannabis," said Allen St. Pierre, spokesman for the National Organization for the reform of Marijuana Laws. "Pop culture is the 'underlying

current' driving increase in pot use among teenagers," he said (Scottsdale Progress Tribune, 1995).

The literature indicated that some teenagers do not understand the lyrics or the message in most of their favorite rock music (Newman, et al. 1990). Teenagers who may not get the message at a cognitive level may receive it at an emotional level (Newman, et al. 1990).

The literature identified specific trends in the music industry. It focused on the sometimes harmful effects rock or rap music can have on teenagers. The lyrics have become more explicit in their references to sex, drugs, and violence (Took and Weiss, 1994). Along with this trend has come a surge of public concern about the effects of these lyrics. The references to violence and despair have begun to climb to higher levels in the lyrics of rock/rap music (Gelman, 1994). The emotional adolescent who feels that people don't understand them or that society has no place for them is more likely to be influenced by this type of self-destructive theme (Kohut, 1989). These findings further suggest that the appropriate place for intervention may not be with teenagers and their music, but rather with elementary school children who are having problems. If these children can be helped to have more of a sense of accomplishment in their school work, the need to seek alternatives can be abated (Took and Weiss, 1994).

In reviewing the literature, much attention was given to the study of negative effects of rock and rap music on teenagers.

Influence of the Media

In recent decades there has been considerable research on the effects of television on attitudes and behavior of young people. A 1982 National Institute of mental Health summary report concluded that violence on television does lead to violence among youth

(Strouse, Rothfuss, Long 1995). The report further stated, "children learn from watching television and what they learn depends on what they watch." In a study in 1985 it was found that television was considered to be the greatest source of pressure to become sexually active. A number of surveys have found that exposure to sexually suggestive materials - especially Music Television (MTV) and R-rated movies - is significantly associated with premarital sexual permissiveness (Strouse, Rothfuss, Long 1995).

Targeted at teenagers and containing more sex and violence than conventional television, the new music video industry has attracted a large following of teens. Many videos are frequently interspersed with segments of violence. Such random and meaningless violence may have a detrimental influence on the viewer.

While it's true that many teens who watch a lot of explicit music videos tend to have sex earlier, that doesn't mean that all children will. The connection applies only to teens who are most susceptible to the music's rebellious messages. Regardless of how much MTV they watch, teens who have close family ties and feel that can talk to their parents are no more likely to be sexually active than their peers who are close to their families but don't watch videos (Medred 1992).

Television also increases the sense of helplessness. Television brings the horrors of war, crime, and famine into the living room. When a teen feels too insignificant to make a difference, a feeling of helplessness develops. A feeling of helplessness is a leading characteristic of teen suicide (Lewis 1994).

Young people seem to favor movies and television shows that contain a lot of violence. Today's teenagers have witnessed about 15,000 television murders over their lifetimes. This tends to desensitize them. The constant exposure to television death and a lack of exposure to real life death makes it easier for a teen to pull a trigger or swallow a

bottle of pills without fully understanding the consequences. To the troubled teen who may have spent years not coming up with the answers, television death shows simply reinforce his inability to cope. They do not accurately portray what problem-solving is all about. In real life, problems take a long time to work through and no one looks perfect doing it (Lewis 1994).

CHAPTER THREE

METHODS AND PROCEDURES

Description of the Population

The subjects selected for this study are juniors and seniors ranging in age from sixteen to eighteen. The subjects attend a high school which is located in a rural area in Montcoal, West Virginia, approximately thirty miles from Beckley, West Virginia. The subjects must drive to Beckley for any type of entertainment or shopping.

The surrounding communities are farming type communities but the main source of income is the mining industry. The subjects being surveyed live in these surrounding communities. Many of the subjects being surveyed are from an unemployed mining family. The socioeconomic status is considered low income because of the high percentage of unemployment.

Statement of the Hypothesis

Does rap/rock music have a negative influence on teenagers? This study was designed to investigate selected factors concerning the influence of rap/rock music on teenagers. Those factors include suicide, sexual promiscuity and drug or alcohol abuse.

This study has two main purposes. The first is to investigate relationships between four variables where each variable is a measure of the subject's level of involvement with one of the four factors: (a) Rock/Rap music, (b) Suicide ideation, (c) Abuse of drugs and/or alcohol, and (d) Sexual permissiveness. The second is to examine possible gender differences or interactions with the first four variables.

The hypotheses are stated in null form as follows:

1. There is no statistically significant linear association between pairs of the four variables: (a) rock/rap music (b) suicidal thoughts, (c) drug or alcohol abuse and (d) sexual promiscuity. for girls, for boys, or for the whole group.

2. There is no statistically significant relationship between gender and the level of involvement indicated by the variables (a) rock/rap music (b) suicidal thoughts, (c) drug or alcohol abuse and, (d) sexual promiscuity.

Instrumentation

The test instrument was self designed and developed specifically for the present investigation. It consists of 20 questions arranged in four 5-question subtests. In each subtest, the score is the number of questions marked *agree* as opposed to *disagree* or *not sure*. (See Appendix for a copy of the questionnaire.) The questions concern time spent listening to rock/rap music as compared to the variables of suicidal thoughts, sexual promiscuity, and drug and alcohol abuse. The survey was developed to measure a possible correlation between time spent listening to rock/rap music and the other three variables, individually and as a group.

Research Design

For the purpose of this analysis, all questions are presented in *agree disagree not sure* format. From the 20 item questionnaire, five questions on the survey are used as a measure for suicidal thoughts. For example, if a student answered four of the five statements with agree, it showed a high incidence of thoughts about suicide. Five questions on the survey relate to use or abuse of drugs and/or alcohol. If a student answered four of the five statements with agree, it showed a high level of involvement in chemical abuse. Five questions on the survey relate to sexual permissiveness. Again, the degree of involvement was measured by the number of *agree* responses. Finally, five questions on the survey were used to determine time spent listening to rock/rap music. The number of *agree* responses measured the level of involvement.

Data Collection Protocol

For the purpose of data collection, the survey was administered by a professional who was not otherwise involved with the research.. The administrator, a social studies teacher at the high school where the survey was conducted, administered the questionnaire during class periods. Subjects were given assurances of confidentiality and informed of their right to not participate or to omit questions they found objectionable. The data was then submitted for review and analysis.

Data Analysis Procedures

Analysis of the data had two major parts: (1) a set of correlation computations to show the strength of any linear association between the four survey variables, and (2) a two-way ANOVA used to investigate differences between the responses because of gender, differences in responses on the survey variables, and possible interaction between gender and the survey variables, denoted henceforth as Rap, Suicide, Drugs, Sex.

Each of the six pairs of variables was tested three times - for the boys, the girls, and the whole group. These computations were followed by t-tests to measure the significance of observed correlations.

CHAPTER IV

DATA ANALYSIS AND DISCUSSION

The purpose of this portion of the study is to present and analyze the data that resulted from the investigation. This chapter has been divided into two major parts: (1) presentation and analysis of the data, and (2) discussion of the results of statistical computation. The first subsection explains and presents the computation tables. A delineation of important values obtained and their meanings is the subject matter of the second subsection.

Data Analysis

Statistical analysis, as noted, used data obtained through the administration of a survey questionnaire (see Appendix A, p. 34). Each of the survey's four subscales measured the strength of one factor by assessing the student's agreement or disagreement with each of a set of five statements.

The sample for the study consisted of fifty students. Each subject was given the twenty item questionnaire. Each subscale of the survey was developed to measure the subject's level of involvement with one of the four factors:

1. Rock/rap music .
2. Suicide ideation.
3. Abuse of drugs and/or alcohol.
4. Sexual promiscuity.

The intent of the study was, in general, to examine possible relationships between the four variables and specifically to measure any linear relationship between the rock/rap

variable and the other three variables, singly or in combination. In addition, each of the four variables was measured for boys and for girls to investigate possible interaction between gender and the survey variables.

Table I presents the mean scores and standard deviations obtained from administration of the four subscales.

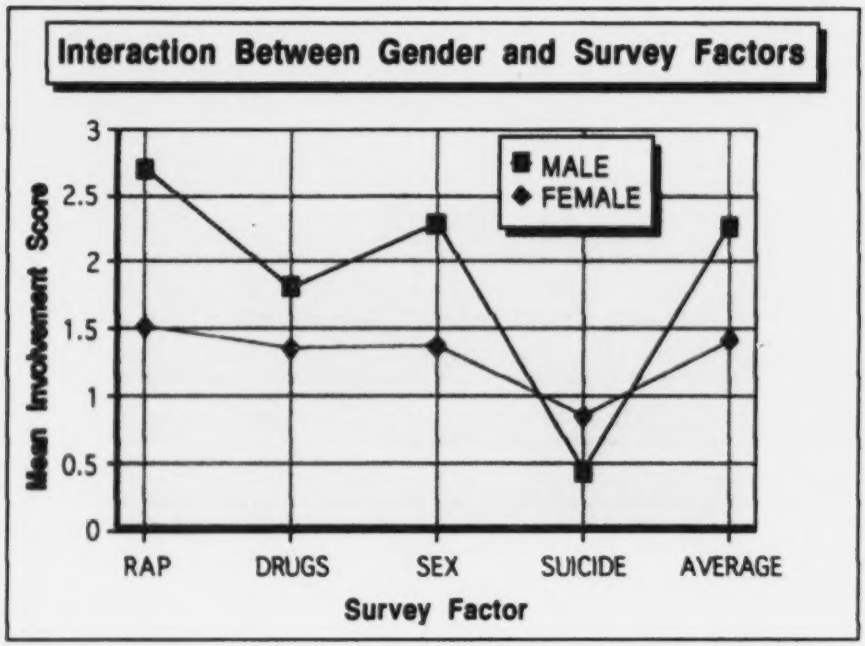
TABLE 1

Means and Standard Deviations Obtained from Administration of Four Subscales

GROUP	R/R	SI	DA	SP
Male	2.71	0.43	1.81	2.29
	1.76	0.81	2.18	1.45
Female	1.52	0.86	1.34	1.38
	1.50	1.27	2.00	1.24
Total	2.02	0.68	1.54	1.76
	0.17	1.11	2.07	1.3

Table 2 shows the correlation matrix with the Pearson r computed for pairs of variables. Each pair of variables is measured three times, for the boys, for the girls, and for the whole group. Statistical significance is indicated by asterisks.

Figure 1 shows the interaction between gender and the four survey variables.



Correlations (Pearson r) were computed for all possible pairs of the variables. Pairs of variables were tested three times: for the boys, for the girls, and for the whole group., Also, the rock/rap variable was tested against the average of the other three variables for boys, for girls and for the group. These computations were followed by t-tests to measurethe significance of the observedcorrelations. Table 2 presents the correlation matrix. As usual, statistical significance is indicatead by an asterisk following the appropriate value. Significance was determined at both the .05 and .01 levels of critical probability.

TABLE 2

Correlations Between Subscales

for Girls, Boys and Total Group

GIRLS (N=29)

SUBSCALE	RAP	SUICIDE	DRUGS	SEX
RAP	--	0.10	*0.30	0.20
SUICIDE		--	0.17	0.04
DRUGS			--	0.48

BOYS (N=29)

SUBSCALE	RAP	SUICIDE	DRUGS	SEX
RAP	--	**0.60	*0.40	0.20
SUICIDE		--	*0.47	0.27
DRUGS			--	0.73

TOTAL GROUP (N=50)

SUBSCALE	RAP	SUICIDE	DRUGS	SEX
RAP --		0.20	*0.40	0.30
SUICIDE		--	0.20	0.00
DRUGS			--	**0.60

*p<.05

**p<.01

To examine possible differences between the responses of girls and boys, a two way ANOVA using gender as one factor was performed. Table 3 shows the two-way ANOVA comparing within group variation to between groups variation for the mean scores on the four subtests.

TABLE 3

ANOVA for Gender and Survey Subscales

Source of Variation	Sum of Squares	Degrees of Freedom	Mean Square	F Value	CRITICAL F ALPHA=.01
Gender	13.90	1	13.91	6.79 **	F(1,192)=6.77
Subscales	59.31	3	19.77	9.64 **	F(3,192)=3.78
Interaction	93.06	3	31.01	15.13 **	F(3,192)=3.78
Error	393.72	192	2.05		
Totals	560.00	199			

**P<.01

Discussion of Results

Statistical analysis produced some significant results. One of the most interesting features of the results was the correlation of time spent listening to rock/rap music to the variables of suicidal ideation and the abuse of drugs and/or alcohol for the boys. Overall the constellation of variables does show a significant correlation to time spent listening to the music. Also, preference for an overriding amount of time listening to rock/rap music was significantly related to suicidal ideation for the boys.

The girls report a mean Suicide score of .90 compared to the boys' score of .43. However, the boys correlation coefficient for Suicide vs Rock/rap music was much higher than the girls' (.60 compared to .10). See Tables 1 and 2.

One possible explanation is that the female adolescent is not as affected by the messages conveyed in the rock/rap music. However, the male adolescent may be more sensitive to the messages and mood of the music when exposed to the lyrics over a period of time. Since this was a correlational study, an equally valid argument can be made which indicates male adolescents are more likely to be influenced by time spent listening to the lyrics in rock/rap music.-----attracted to the mood and message of rock/rap music when listening to the lyrics over an extended period of time.

This is relatively consistent with the literature review which indicates that there is a connection between the time spent listening to rock/rap music and the ultimate influence on adolescent behaviors and attitudes concerning the factors of drug and/or alcohol abuse and sexual promiscuity. The correlation of these variables was significant for the boys, the girls, and therefore the group.

Results of the data analysis reveals an association between the time spent listening to rock/rap music and the variables of suicide ideology, sexual permissiveness and drug and/or alcohol abuse. Although some confusing and seemingly contradictory conclusions have been derived from this research, refinements in methodology should provide some clues to guide future studies. As previously explained, the sample population was limited in scope and extremely non representative of the general population of high school students.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Much evidence has been presented in recent years to indicate a correlation between the time spent listening to rock/rap music and the behavior and/or actions of teenagers. These behaviors and actions include a constellation of variables as follows: suicidal thoughts, sexual promiscuity, and drug and /or alcohol abuse.

The intent of this study was to determine if the time spent listening to rock/rap music would be interrelated with the variables of suicidal thoughts, sexual promiscuity, and drug and/or alcohol abuse. A further intention was to demonstrate that adolescent response to rock/rap music was not simply a function of the listening context per se but rather the interaction between the time spent listening to the context and and the ideas or feelings generated.

Research has only just begun to address this issue. It has been noted that the next step must be the development and testing of new ways to measure this influence (Newman, et al. 1990). The present study was designed to help take this step.

Summary of the Research

The purpose for this study was to investigate selected themes in rock/rap music which may or may not influence teenagers in today's society. The following prominent themes were investigated and correlated with the time spent listening to the rock/rap music: (1) advocating and glamorizing the abuse of drugs and/or alcohol (2) explicit lyric presenting suicide as an "alternative" or "solution" (3) sexual connotations that focus on sexual promiscuity among young adults.

The sample population of fifty subjects was given a twenty item questionnaire.. The survey instrument was developed as a measure of the time spent listening to rock/rap music being related to the variables of suicidal thoughts, sexual promiscuity, and drug and/or alcohol abuse. The intent was to determine if the time spent listening to rock/rap music would have an impact on the variables.

The investigation indicated a significant correlation between time spent listening to rock/rap music and the use of drugs and/or alcohol abuse for girls, for boys, and for the group. A significant correlation between the rock/rap variable and the suicide ideation variable was reported for the boys at the .01 probability level. The testing of all variables indicated significant correlation between subscales for girls, for boys, and for the total group.

Conclusions

Based on the results and findings the following conclusions were reached::

1. There is a statistically significant correlation between the time spent listening to rock/rap music and the abuse of drugs and/or alcohol for both boys and girls (and thereby, for the whole group.)

2. There is a striking and statistically significant correlation between the time spent listening to rock/rap music and suicidal ideation among the boys.

3. There is a statistically significant correlation between the variable of drug and/or alcohol abuse and sexual permissiveness for both the girls and the boys.

4. While there is a correlation between the variables of drug and/or alcohol abuse and suicidal ideation for the boys the corresponding correlation for the girls is not significant at the .05 level.

Recommendations

The investigation indicates justification for the following recommendations based on the study's findings and conclusions:

1. That similar investigations should be undertaken to support, validate, or refute, the findings and conclusions of the present investigation and the contentions of other researchers cited in this study.

2. That additional research should be undertaken to develop and test new, experimental ways to identify and measure relevant factors. An effort should be made to focus on the factors that make some persons more prone to be influenced by a music presentation than others. There is also a need to control for the particular genre of popular music people prefer and listen to more often.

3. A possibility for further research includes a comparison of a larger sample. While this sample is adequate for the purpose of this study, a larger sample could produce more accurate results. Broadening the study to include a larger population would allow the research to compare students in a rural community with students who live in other geographic regions.

4. In future research, it is important to control for more extraneous variables. An effort should be made to focus on the factors that make some persons more prone to be influenced by a particular variable than others. Researchers should also attempt to assess

the degree of involvement. This should be an assessment of the distinctions between exposure (time spent listening to the music), consumption (what is remembered and learned from exposure), and use (personal applications of what is learned). While this study identified specific variables and linked them to behaviors, the world continues to change. Ultimately, this should make the subsequent period of rock/rap history more valuable for further research.

APPENDIX A

LIFESTYLE SURVEY

HEAVY METAL	____	R AND B	____
ROCK-N-ROLL	____	COUNTRY	____
ALTERNATIVE	____	JAZZ	____
RAP	____	OTHER	____

From the following questions, circle your most desirable response:

1. I listen to rock/rap music twenty-four hours a day.

   AGREE DISAGREE NOT SURE

2. Rock/rap music is the first sound I hear when I wake up in the morning.

   AGREE DISAGREE NOT SURE

3. Rock/rap music is the last sound I hear when I fall asleep at night.

   AGREE DISAGREE NOT SURE

4. I leave rock/rap music playing when I sleep.

   AGREE DISAGREE NOT SURE

5. When I am driving in my vehicle I leave rock/rap music playing.

   AGREE DISAGREE NOT SURE

6. I frequently have thoughts of committing suicide.

   AGREE DISAGREE NOT SURE

7. I feel it is more painful to live than to die.

   AGREE DISAGREE NOT SURE

8. I think of killing myself to get back at others.

   AGREE DISAGREE NOT SURE

9. I feel I need to punish myself for things I have done or thought.

AGREE DISAGREE NOT SURE

10. I find myself feeling depressed.

AGREE DISAGREE NOT SURE

11. I often use alcohol and/or drugs.

AGREE DISAGREE NOT SURE

12. I sometimes get drunk or high alone.

AGREE DISAGREE NOT SURE

13. I sometimes get drunk or high with my friends.

AGREE DISAGREE NOT SURE

14. I get drunk or high on the weekends.

AGREE DISAGREE NOT SURE

15. I get drunk or high on school nights.

AGREE DISAGREE NOT SURE

16. I am sexually active.

AGREE DISAGREE NOT SURE

17. I have been sexually involved with more than one partner.

AGREE DISAGREE NOT SURE

18. I felt pressured to become sexually active

AGREE DISAGREE NOT SURE

19. I have been sexually active since the age of thirteen.

AGREE DISAGREE NOT SURE

20. When listening to rock/rap music, I feel the lyrics encourage me to engage in sexual activity.

AGREE DISAGREE NOT SURE

REFERENCES

Billard, M. (1990). Judas Priest: Defenders of the faith. *Rolling Stones , 587,* 25.

Carlin, Richard (1988). The World of Music, Rock and Roll: 1955-1970. 1955-1970. *Facts on File Publications.* New York.

Cloud, D. W. (1993). The sexual power of Rock and Roll. *O'Timothy 10.*

Fornatale, Pete (1987). *The Story of rock and Roll. William Morrow and Company, Inc.*

Galbraith, Sir John Kenneth (1996). The outlines of an emerging world. *Book of the Year, Britannica Online.*

Gannett News Service. (1995). Going to pot again: U.S. culture makes drug use normal.*Scottsdale Progress Tribune,4,* 63.

Gelman, D. (1994). The mystery of suicide. *Newsweek,* 44-49.

Gilbert, S. (1996). Music videos and sex. *Redbook, 186* , 142.

Kaplan,Leslie S. (1993) *Coping with Peer Pressure,* The Rosen Publishing Group, Inc., New York

Klein, J D., Brown, J. D., Childers, K. W., Oliver, J. (1993). Adolescents' risky behavior and mass media use. *Pediatrics, 82,* 24-31.

Kohut, A. & Hugick, L. (1989). *Woodstock: 20 years later, era gets mixed reviews.* SIRS 1989 Youth, 3, No. 77.

Lane, Philip J. (1990) What a Long Strange Trip It's Been. *The Grateful Dead, the Deadheads, and the Refiguration of Subculture.*

Leo, J. (1994). Rock music's din and decline. *U.S. News and World Report , 116,* 19.

Lewis, Cynthia Copeland (1994). *Teen Suicide, Too Young to Die.* Enslow Publishers, Inc., Hillside, New Jersey.

Medved, M. (1992). The new sound of music. *Public Interest, 109* , 40-42.

Neely, K. (1990). Osbourne sued in two suicide cases. *Rolling Stones, 591,* 28.

Newman, Marchant, Newman, Gertz, McMorrow (1990). *Drugs, suicide, and Rock and Roll.* ERIC Document Reproduction Service No. ED 325 734)

Plopper, B L., Ness M. E. (1993). Death as portrayed to adolescents through Top 40 Rock and Roll music. *Adolescence, 28,* 793-807.

Psychiatry Star Team (1996). The influence of music and rock videos. *American Academy of Child and Adolescent Psychiatry, Internet Facts for Families Index*. AACAP Home page. http://www.psych.med.umich.edu/web/aacap

Roberts, D. F. (1995). Adolescents and the mass media: From Leave It to Beaver to Beverly Hills 90210. *Teachers College Record, 94,* 628-644.

Sexton, A. (1995) *Rap on rap; Straight-up talk on Hip-hop culture*. Dell Publishing.

Simmons, D. (1994). Gangsta was the case. *Village Voice,* 63,

Strouse, J. S., Burkel-Rothfuss, N., Long, E. C. J. (1995). Gender and family as moderators of the relationship between video exposure and adolescent sexual permissiveness. *Adolescence, 30,* 505-521.

Szatmary, D. P. (1987). *Rockin' In Time: A Social History of Rock and Roll* . Simon and Schuster Company. (2nd Edition, Prentice-Hall).

Thompson, R. L., Larson, R. (1995). Social context and the subjective experience of different types of rock music. *Journal for Youth and Adolescence, 29,* 613-621.

Took, K. J., Weiss, D. S. (1994). The relationship between Heavy Metal and Rap music and adolescent turmoil; Real or artifact? *Adolescence, 29,* 613-621.

Webb, B. (1994). Bad rap: Gangsta music under fire for violent message. *Scottsdale Progress Tribune, 4,* 82.

Whalen, J. (1994). Rap defies traditional marketing. *Advertising Age, 65,* 12.